of Troy in *Aeneid* ii, for which Homer was not available, was based on Ennius' account of the fall of Alba before the armies of Tullus Hostilius in *Annals* ii, which is in close accord with Livy's account of this episode in ii. 29. Ennius and Livy go back to the same annalistic source. The sham battle in *Aeneid* v. 114–285 is to be referred to Ennius' story in book ix (ll. 480, 478, 484–86, 481, 479) of the regatta instituted for political purposes by Ennius' hero Scipio in Sicily in 204 B.C. Two scenes in *Aeneid* viii are imitations from *Annals* i: the prayer of Aeneas to the Thybris (l. 72) = the prayer of Aeneas to the Tiber (l. 54), and the meeting of Aeneas and Evander (l. 150) = the meeting of Aeneas and the King of Alba (l. 32). Virgil's battle-scene in *Aeneid* x. 308 ff. is patterned on the description in Ennius represented by ll. 443 ff., 572, 587, 472 f. Finally, the renunciation of her long-continued persecution of the Trojans which Juno makes in her conversation with Jupiter in *Aeneid* xii. 791 ff. is based upon a similar dialogue in *Annals* vii (l. 291), where Juno agrees to cease opposing the Romans, and so motivates the turning of the tide in favor of the latter after the disaster at Cannae.

Such are the main contentions of this very suggestive and stimulating book, which, despite the uncertainties that must attend upon such work, throws new light upon the epic technique of both Ennius and Virgil, and considerably strengthens one of the links in the great epic chain which stretches from Homer to Milton.

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The Four in Crete. By GERTRUDE H. BEGGS. New York and Cincinnati: Abingdon Press. Pp. 182. $1.25 net.

One fault with this book the reviewer wishes to state at once: it is too short. The style is so easy and graceful, the story is so charmingly told, with all its colloquialisms and the breeziness of the author's native Colorado, that one can lay the volume down only when he has finished it. Even then one reads the last page with a sigh of regret, wishing that the story might have gone on and on, like Tennyson's brook, if the author will pardon the reviewer for his hackneyed reference!

"The Four," consist of the Scholar, the Sage, the Coffee Angel, and the Western Woman. The book is divided into five parts, the first of which explains the reasons that led the little party to visit Crete, notwithstanding the many difficulties in the way, and tells about the night voyage to Crete, which was pleasant when compared with the return voyage, and about the arrival at the Hotel Knossos in Candia. From the beginning the Western Woman manifests a disdain for classical learning and archaeology, and this is one of the charms of the book. A deep knowledge of the classics and of archaeology is clearly shown all through the volume, but it is all brought in so simply and naturally that even the Philistine reader may not be aware of the fact that he

is acquiring classical information. The Western Woman cares "not a whit for Plutarch's sources," but she has "read a little Homer." Therefore she is delighted to see the motherly old woman, "a perfectly lovely old Eurykleia," who serves as chambermaid at the Hotel Knossos, hanging her cloak "*on a peg*," for there was "a shiny American clothes-tree in the corner fairly bristling with inviting pegs."

During the hour between their arrival at the hotel and lunch time the ladies elect to stay with "Eurykleia," while the men visit the museum, from which the Scholar comes back talking excitedly about a "ruby-lipped lady" he had seen. Later he proves conclusively that he had learned a great deal in his brief sixty minutes at the museum, but during the lunch he seemed to think only of the "ruby-lipped lady."

The afternoon of this day was devoted to the wonderful ruins at Knossos. Keeping up her pretense of being unscholarly, the Western Woman flatly refused at first to become one of the party. "I don't care a bit for ruins. I live in Denver where we don't have them." The Scholar, however, won her over by the clever argument that "the *ruins* may be old but the *discovery* of them is new." The three-mile journey from Candia to Knossos was made as quickly as conditions allow, in view of the fact that Crete has no street cars or railroads. A comfortable carriage was chosen at this time because the party was sure of having more than enough torture from the Cretan saddles during the following day.

Then follows a brilliant description of the scenery and of the ruins of King Minos' magnificent city-palace. The Western Woman found much use for her camera. She tried to photograph the Sage as he sat on Minos' gypsum throne, "standing where it had stood for over three thousand years," but the Sage would not consent to this "desecration" and sprang from the throne just in time. Only the throne was photographed. Elsewhere, on having her attention called to a terra cotta tub, the Western Woman remarked, "Yes, it's a close copy of my porcelain tub at home, and you expect me to believe that these Minoans used it more than three thousand years ago!"

All the marvels of the palace, the storerooms with their wine jars and oil jars, found *in situ*, the assembly hall and all sorts and conditions of rooms, are described in inimitable language. The talk about the Early, Middle, and Late Minoan periods, and the system of equating Cretan chronology with the dynasties of Egypt, would be far from a rattling of dry bones even for a non-classical person in search of a good book of travel and adventure. This busy afternoon ended with supper in the palace of Minos, at which it is shown how the Coffee Angel won her name. Then the Four returned to the Hotel Knossos at Candia.

At five o'clock the next morning the Four left their downy (?) couches and made hasty preparation for the long and difficult ride southward across the island. The Cretan saddles, though they lack undesirable inhabitants, are at least as uncomfortable as the beds, and the guide led his party at a pretty

rapid pace. This was no fourteen-hour ride, but it might have been easier if so much time had been taken for it. Two o'clock found the Four all settled at Hagii Deka, where they had planned to spend the night. The last party to cross the island had reached this town after dark. In order that time might not be wasted, it was decided to visit Gortyna that afternoon. "Then let's walk," cried the Western Woman, "I've had enough riding for one day!" The suggestion was adopted with alacrity and the mile or two to the ruins were covered as soon as abused muscles allowed. All that has been said above about the character of the description of the ruins at Knossos applies with equal force at this point to that of the statue of the Pythian god, still "standing guard over his sacred buildings," of the famous law code of Gortyna, and of all the rest of the ruins.

Again at five o'clock in the morning the Four arose and made hasty preparations for the conquest of *new* worlds. It was their "plan to stop an hour at the old quarry near Ambelouzos, still considered the labyrinth of the Minotaur by many who are loth to accept Evans' theory in regard to the palace at Knossos." A drunken special guide secured for this occasion caused much difficulty and added considerable excitement, but the visit was made and it is properly described.

The original intention had been to go on to Vori and then return to the palace at Phaestos. However, the fine day was still young, the horses were fresh, and the guide's suggestion that they take in Phaestos en route was accepted. Here is employed the new clever device of having most of the description and of the archaeological information given by the Scholar in the form of a lecture to the other three, comfortably, or uncomfortably, seated in the Theatral Area. The speech is preceded by the Scholar's crying out, in the manner of a professional "barker," "Come one, come all! Seats are free, and the performance about to begin!" While it is full of real scholarship, the lecture is delivered in colloquial language and it has abundant brilliancy to hold the general reader's attention.

At Vori the Four had expected to have a very scanty supper and then to pass a most uncomfortable night, in spite of a plentiful supply of insect-powder, but a *deus ex machina* appeared in the form of a bearded man, who brought an invitation to dinner from his master. This latter person proved to be no other than the famous archaeologist, Dr. Halbherr, who has the agreeable habit of inviting strangers who visit Vori to dine with him, since this town, like many others, is destitute of hotels and restaurants. "It was really a *civilized* dinner," with all the courses that one could desire, including the lamb, which the Four had "ordered" before they knew who their entertainer was to be. The messenger had said that their host would be glad to furnish anything the party wished.

On the following morning the usual early start was made, after a breakfast consisting of Graham crackers only. (The young can stand this sort of life!) At six o'clock that afternoon they reached the Hotel Knossos once more and the story of "the Four in Crete" was done, except for the visit to the

museum the next day. Here it was discovered that the "ruby-lipped lady" is "a painting, less than life size, representing the profile of a girl of rather piquant beauty." Though she has been smiling like that for more than three thousand years, the Scholar would have it that she had been waiting for him all that time! "Humph!" ejaculated the Western Woman with spinsterial venom, "she has had time to smile on thousands of other men in her long career!"

The return voyage to the Piraeus was made in a Greek steamer which was too high and too narrow for her length, and all except the Scholar passed a wretched night, suffering *iactatione marituma!*

The volume is copiously illustrated with excellent photographs taken by the author, and with a beautiful frontispiece and drawings by Louise F. Marshall.

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Plato's Jugenddialoge und die Entstehungszeit des Phaidros. By HANS V. ARNIM. Leipzig: B. G. Teubner, 1914. Pp. vii+224. M. 6.

The present volume is not Professor von Arnim's first study of the chronological sequence of Plato's dialogues. His original approach to the subject, as we are told in the preface, was by the method of statistical examination of linguistic details. The results of these researches appeared, in part, in the *Sitzungsberichte d. Wiener Akademie*, Bd. 169; in part, they are still unpublished. He now continues his investigation by a comparison of the content of groups of dialogues. Whenever the same subject is treated in two or more passages, he seeks to determine which is the original presentation of the point in question, and which presupposes for its comprehension a previous acquaintance with the subject on the part of the public. The argument thus rests on the assumption that the dialogues represent a consistent point of view and were composed with direct reference to each other. They give us, not so much an evolution of the mind of the philosopher, as a systematic presentation of his teachings, point by point. The results, derived from this examination coincide with those already reached by the statistical method. The *Protagoras* is the first of Plato's works. Then follow, in the order named, several dialogues, dealing with the cardinal virtues-*Laches* on 'ανδρεία, the first book of the *Republic* (originally composed as an independent work) on δικαιοσύνη, *Lysis*, in part, on φρόνησις, *Charmides* on σωφροσύνη, *Euthyphro* on ὁσιότης. The series ends with *Euthydemus* on φρόνησις. Then follow *Meno* and *Gorgias*. In the second part of the book it is maintained that the *Phaedrus*, far from being contemporary with the *Symposium*, is, as the statistical method has indicated, a product of Plato's later age, composed between the *Parmenides* and the *Sophist*. It may be noted, further, that the dialogues are conceived of as